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STATUE OF AN ABBOT, BURGUNDIAN
MIDDLE OF THE XV CENTURY
GIFT OF JOHN D. ROCKEFELLER, JR.

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
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RECENT ACQUISITIONS FOR THE CLOISTERS

There are now on exhibition at The Cloisters five recently acquired sculptures, the gift of John D. Rockefeller, Jr. Three entertaining grotesques (figs. 1-3), a standing monk (cover), and a tombstone bearing an incised recumbent effigy of a friar surrounded by inscriptions are widely varying objects of the mediaeval stone carver's art.

The three limestone grotesques, representing a griffin,¹ a dog,² and a dwarf,³ are corbels, dating from the fifteenth century, which were used decoratively on the exterior of some French church. They are not serious sculptures with an intellectual content destined to inspire reflection, but rather

¹ H. 23½ in.; w. 12 in.

² H. 23¾ in.; w. 13 in.

³ H. 23 in.; w. 13½ in.

mirthful ornaments, so simple to understand that they appeal to everyone. Grotesques like these are but rarely symbolic; contrary to other forms of mediaeval sculpture they do not conform to the well-ordered canons so characteristic of early church art. In this connection it is interesting to note that the great twelfth-century theologian, Saint Bernard of Clairvaux, writes in a letter⁴ to the abbot of Saint Thierry, "To what purpose those ridiculous monstrosities, those prodigious deformed beauties in the cloister under the very eyes of the monks as they say their devotions?"

If you are not ashamed to have such intentless sculptures, at least how can you account for the enormity of the expenditure required for their production?" Perhaps the sympathetic attitude of Victor Hugo interprets more understandingly these productions of the mediaeval artist. In his *Notre-Dame de Paris*,⁵ he writes, with characteristic romantic exaggeration, "the cathedral itself, that edifice once so dogmatic, henceforth invaded by the burghers, by the commons, by liberty, escapes from the priest and falls into the power of the artist. The artist builds it in his own way. Farewell to mystery, myth and law! Fancy and caprice have full sway. If the priest have but his basilica and his altar, he has nothing to say, the four walls belong to the artist." Perhaps the Church felt that in making a popular appeal it could more easily find its way into the hearts of the people! With comparative simplicity and with emphasis on broad planes and deep shadows, the sculptor of the three grotesques has effectively hewn his stone into live, decorative masses.

The middle-aged monk⁶ (cover) in the habit of a Benedictine is an abbot, for he holds an open book in one hand and a crozier or staff (largely destroyed) with a sudarium in the other. This limestone sculpture may be assigned to the Burgundian School of about the middle of the fifteenth century. A very similar statue, formerly in the Hoentschel Collection, is now in the Metropolitan Museum in the J. Pierpont Morgan

⁴ From the *Apologia ad Guillelmum Sancti Theoderici Abbate*, CXI.

⁵ Translated by A. L. Alger, vol. I, p. 272.

⁶ H. 36 in.

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Collection. The tombstone⁷ with the recumbent effigy of a tonsured Franciscan friar wearing the frock with the cord was originally set in the pavement of a church. It has since suffered considerable damage, and only a portion of the inscription remains (*HIC IACET VENERAND PATER LUDOVICUS*, "Here lies the venerable Father Louis"). The slab,

measuring $43\frac{3}{4}$ inches by $20\frac{1}{4}$ inches; one is a painting, on silk, of Jizo, measuring $33\frac{3}{4}$ inches by $14\frac{1}{2}$ inches; the third is a painting, on silk, of an eleven-headed Kwannon, measuring $36\frac{1}{2}$ inches by $15\frac{1}{2}$ inches. These pieces add greatly to the collection of Japanese Buddhist painting in this Museum. They are not attributed to



FIGS. 1, 2. LIMESTONE GROTESQUES
FRENCH, XV CENTURY

on a basis of style, may be said to be French, and of the fourteenth century. It resembles the monuments of Jean de Connan, from the Abbaye de Marmoutier, and of Pierre du Pasquier (d. 1341), from the Abbaye de Miroir.

JAMES J. RORIMER.

AN ADDITION TO THE H. O. HAVE- MEYER COLLECTION

An addition to The H. O. Havemeyer Collection has lately been made through the generosity of Mrs. J. Watson Webb. The present gift consists of three Japanese paintings, one Chinese tapestry picture, and thirteen Japanese prints.¹

The three paintings are Japanese Buddhist works of the Ashikaga period. One is a painting, on silk, of Buddha, in the tradition of the Chinese artist Wu Tao Tzu,

⁷ L. 66 in.; w. $26\frac{1}{2}$ in.

¹ To be incorporated with the Havemeyer Collection now on exhibition.



FIG. 3. LIMESTONE GRO-
TESQUE, FRENCH
XV CENTURY

great masters but are comparable to many of the anonymous Byzantine and Italian church paintings which are none the less precious because they are anonymous. The tapestry, of the variety called *k'o ssu*, is a charming example of this difficult medium.

The Japanese prints of this gift supplement the Museum collection admirably, since they provide additional impressions to series it already has, as well as excellent examples of new subjects. In particular, another "Brother

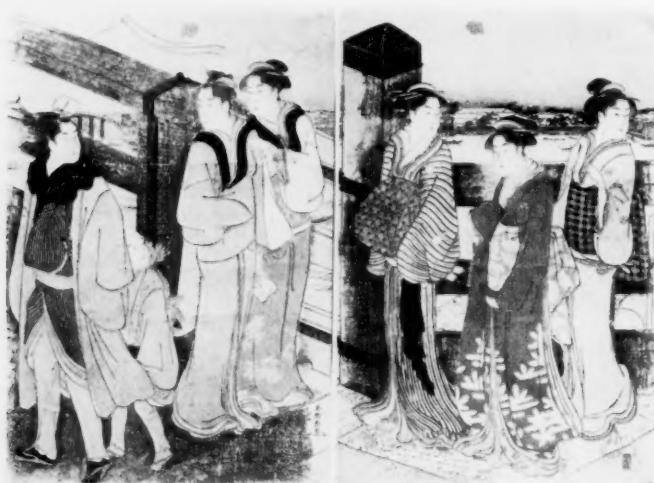
Picture" joins the set called *Chūshingura* by Utamaro, of which there are already five in the Museum. This artist, it is generally conceded, disdained to make the theater directly a subject for his brush, but found that he could compromise between his ideals and the large public demand for dramatic prints (which was a potential source of revenue to him) by analogues in real life of scenes in the popular dramas. These designs were called "Brother Pic-

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tures." Utamaro's greatest success was with that most popular of Japanese plays, the Chūshingura, or the Loyal League of Forty-seven Rōnin, in which the life of a certain lord is avenged by his sturdy followers. The scene represented in the Webb print is an analogy to Act IV.²

Another series by Utamaro already represented by one print in the Museum collection, Famous Brands of Saké and Six Famous Poets (Natori Saké Rokkasen),

Perhaps of the greatest interest of all, however, in this new gift, are two large sheets, one by Shunchō and one by Toyokuni. They are both diptychs in their present state, but in all likelihood the Shunchō design constitutes the left-hand and middle sheets of a larger composition. The charm of this print, which depicts a "close-up" of two groups of people taking opposite directions across a wooden bridge, one of which turns to look after the other,



GROUP OF PEOPLE WALKING ACROSS A WOODEN BRIDGE
BY KATSUKAWA SHUNCHŌ, WORKED ABOUT 1780-1795

has been supplemented by an excellent impression, happily of a different subject from the one in the Museum's possession. A great deal of Utamaro's pictorial grace and charm went into the making of these poetical conceits in which "lovely woman"—who also has intellectual proclivities—is compared to the best brands of wine. The elegance of the feminine form, its position and weight in composition with the symbols representing the wine—a basket of flowers and an upturned saké cup—remind one of Yeishi's Six Flower Goddesses among the Green House Beauties, in which beautiful women are compared, not to wine, but to flowers.

² Prints in this set already in the Museum are analogues to Acts II, III, V, VIII, and IX.

is in the decomposition of the pigments combined with the peculiarly fortuitous arrangement of the background against which the leisurely groups are promenading. Surely, in its entirety, this must be a striking design, the more so since age has added to rather than detracted from the quality of the colors.

The diptych by Toyokuni induces a different kind of pleasurable reaction, one for which, to be sure, Toyokuni is not always responsible. For those who are accustomed to think of him as being given somewhat to grotesqueness of limb and a certain harshness of contour—although he did many strikingly beautiful designs—it will be a pleasure to look upon this charming indoor scene, where two ladies, with



JIZO, JAPANESE, ASHIKAGA PERIOD, 1334-1573

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attendants behind them, have elegantly disposed themselves to play backgammon, against a background of wide-open windows revealing trees and flowers and Fuji rising in the distance. The print has a delicacy of design and a moderation of proportions

which are gratifying, coming as they do from a man whose work, on the whole, marked the decadence of these qualities in the wood-block print in the early years of the nineteenth century.

ALAN PRIEST AND LESLIE RICHARDSON.

NOTES

PUBLICATION NOTES. The Handbook of the Classical Collection,¹ reference to which was made in the May BULLETIN, is now ready for distribution and may be purchased at the Information Desk or ordered by mail. This is a sixth edition, greatly enlarged and containing a new chapter on the Room of Technical Exhibits and an Appendix of Accessions, 1927-1929.

Two catalogues—one of European Court Swords and Hunting Swords² and one of European Daggers³—have been added to

¹ Price \$2.00.

² Catalogue of European Court Swords and Hunting Swords, including the Ellis, de Dino, Riggs, and Reubell Collections, by Bashford Dean. New York, 1929. Quarto, vi, 86 pages, C plates and frontispiece, illustrations in text. Bound in boards. Price \$10.00.

³ Catalogue of European Daggers, including

the available material on the Museum's collection of armor. Considerable attention has been given to the importance of these swords and daggers as examples of craftsmanship, and the decorative motives used on the more important pieces have been fully illustrated. These catalogues will thus be of value to students of design as well as to collectors.

A STAFF HONOR. The Director of the Museum has recently been appointed a Corresponding Member of the Commission on the Royal Museums of Fine Arts in Belgium.

the Ellis, de Dino, Riggs, and Reubell Collections, by Bashford Dean. New York, 1929. Quarto, v, 196 pages, LXXXV plates, and illustrations in text. Bound in boards. Price \$10.00.

LIST OF ACCESSIONS AND LOANS

JUNE 6 TO JULY 5, 1930

ANTIQUITIES—EGYPTIAN

Osirid figures (2) of Ken-Amün, wood, XVIII dyn. (1440 B.C.).[†]

Gift of George D. Pratt.

Objects (96), in pottery and stone, consisting of tiles, figures, dishes, bowls, jars, jug, and tripod, Chinese, Han dyn. (206 B.C.-A.D. 220) to Ch'ien Lung period (1736-1795).*

Purchase.

Porcelain plate, Chinese Lowestoft, late XVIII cent.[†]

Gift of Mrs. J. Insley Blair.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8).

CERAMICS

Heads (2) of giants, head of a Deva, head and torso of a Deva, roof tile in form of a dragon, glazed pottery, Siamese, XIV cent.*

Gift of Ralph M. Chait.

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COSTUMES

Sleeveless shirt, Peruvian (pre-Inca, coastal region), IX-XIV cent.*

Gift of George D. Pratt.

Coats (28), skirts and half skirts (10), priests' robes (2), imperial theatrical robes (3), vests (2), in gauze, satin, and silk, Chinese, XVIII-XX cent.*

Purchase.

JEWELRY

Phoenixes (2), gold with original pearls, T'ang dyn. (618-906); ornaments (5) from female tomb headdresses, gold with feathers and pearls, late Ming dyn. (1368-1644) or early Ch'ing dyn. (1644-1912).—Chinese.*

Purchase.

LACQUERS

Box, lacquer with gilt-bronze bands, Chinese, Han dyn. (206 B.C.-A.D. 220).*

Purchase.

LANTERN SLIDES—LENDING COLLECTIONS

Lantern slides (5) of paintings by Edith Emerson and Violet Oakley.

Gift of Miss Edith Emerson.

METALWORK

Bronze buckle, Han dyn. (206 B.C.-A.D. 220); figure of lion, gilt-bronze, T'ang dyn. (618-906).—Chinese.*

Purchase.

MISCELLANEOUS

Ink tablets (80), Chinese, second half of XVI cent.-late XIX cent.*

Purchase.

PAINTINGS

Paintings (20), on paper, silk, linen, or jute, T'ang dyn. (618-906) to Ch'ing dyn. (1644-1912); album with paintings of actors (102), XVIII cent.,—Chinese; painting on silk, Kamakura Trinity, tradition of Wu Tao Tzu, Japanese, 1186-1334.*

Purchase.

PHOTOGRAPHS—LENDING COLLECTIONS

Photographs (15) of scenes from the Chronicles of America photoplays.

Gift of the Yale University Press Film Service.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Michel Benisovitch (6 prints), Robert W.

de Forest (2 prints), Mrs. Bella C. Landauer (1 print), Ralph Pulitzer (24 prints).

REPRODUCTIONS

Plaster cast of a funerary stele, with bilingual inscription, from Sardis, 445 or 394 B.C.*

Gift of W. K. Prentice.

SCULPTURE

Stone base for stele (acc. no. 29.72), Honan, VI cent.; figures (38), carved and polychromed wood, mud, papier mâché, T'ang dyn. (618-906) to Ch'ing dyn. (1644-1912); pilgrim shrine, carved wood, Sung dyn. (960-1280) to Ming dyn. (1368-1644); groups (6), wood in polychrome, from a temple of Kuan Ti, XVIII cent or earlier,—Chinese.*

Purchase.

TEXTILES

Pieces (2) of cut velvet, Chinese, Ming dyn. (1368-1644)*

Purchase.

WOODWORK AND FURNITURE

Chest front, carved oak, English, late XIV-early XV cent.*

Purchase.

Cabinet, walnut, Italian, late XVI cent.*

Gift of Mrs. Elihu Chauncey

ARMS AND ARMOR

Complete harness, German (Maximilian), abt. 1535; complete armor with banded ornament, Italian (Pisan), 1560 (Wing H. Room 9).

Lent by Philip Rhinelander, 2d.

METALWORK

Can, silver, maker, Jacob Hurd, American (Boston), second quarter of XVIII cent. (American Wing).

Lent by Allan B. A. Bradley.

PAINTINGS

Triumph of Religion, Triumph of Time, Triumph of Love, Triumph of Chastity, Triumph of Fame, all of school of Mantegna, Italian, XV cent. (Floor II, Room 38).

Lent by S. H. Kress.

Portrait of William Bayard and portrait of Mrs. William Bayard, Jr., both by Gilbert Stuart, American, 1755-1828 (American Wing)

Lent by Howard Townsend.

* Not yet placed on exhibition.

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THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 668 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

THE BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

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MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the Members and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 7600; The Cloisters branch of the Museum, Washington Heights 2735.